

Comments on Carter papers.

1. Is everyone clear about cyclic notation? Advantage of cyclic notation: We can see the amount and kind of reordering at a glance.

2. Subsets of octatonic 8-28

hexachords: 6 classes, 4x each

z13 z23 27 30 z49 z50

pentads: 7 classes, 8x each

10 16 19

25 28

31 32

3. Are the first notes of the clarinet Carter's initials? If so, what are the first notes of the bassoon?

4. Bar 23 and elsewhere: These textures are difficult to untangle. I will show one solution.

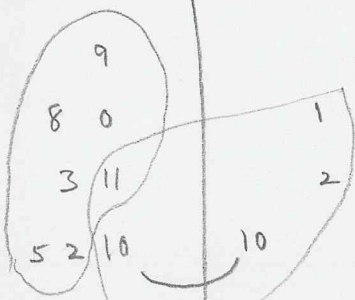
5. To repeat myself, I believe that it is not generally known that Carter had any truck with octa. George Perle said that 6-z19 was a fiction perpetrated by the Yale Music Department (or words to that effect), which makes me apprehensive about mentioning the Carter-octa connection in public. The presence of linear forms of the octatonic clinches the reading.

6. While the parsing is sometimes very transparent, at others it is more difficult. Analytical decisions are correspondingly difficult to arrive at. This is so from the very beginning. For instance: Is the flute part in bars 2-4 "structurally" a form of 5-23? If so, what is the subsequent significance of that pentad?

7. This week's homily on analysis: It is probably best to refrain from drawing conclusions about basic materials until you have spent some time with the music. Some members of the seminar got off on the wrong track by making decisions too soon. Thus, some important elements were overlooked (overheard?).

55

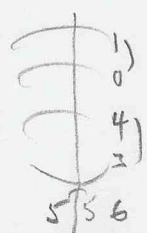
6-29
cII



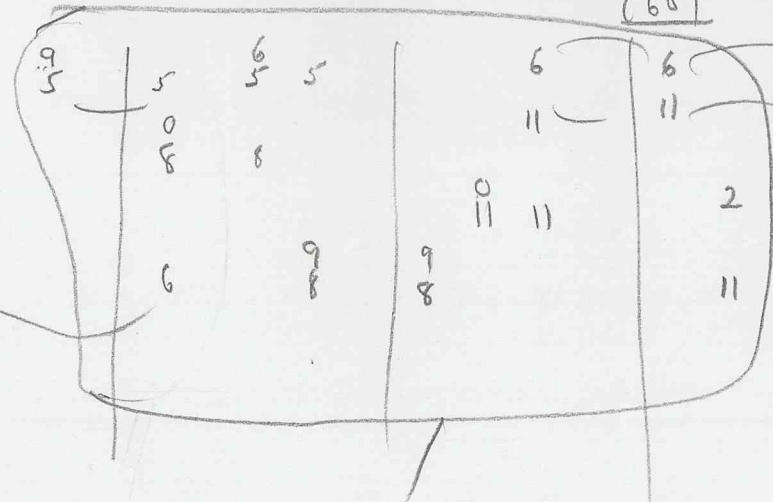
4-3:
cI

4-3 cIII

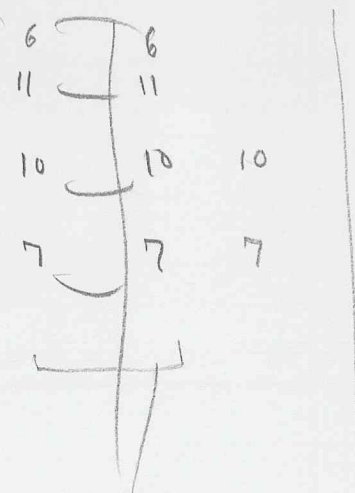
1) 0
4) 3



60



7-31: [8, 9, 11, 0, 2, 5, 6]
cII looks pc3



4-7: [6, 7, 10, 11]

Subsets of 5-Z17: {0,1,3,4,8}

4-3

{0,1,3,4} CIII

4-14

{8,0,1,3} {1,3,4,8}

4-19

{0,1,4,8} {8,0,3,4}

3-2

{0,1,3} {1,3,4}

3-3

{0,1,4} {0,3,4}

3-4

{8,0,1} {3,4,8}

3-9

{1,3,8}

3-11

{8,0,3} {1,4,8}

3-12

{0,4,8}

6-223: [6,8,9,11,0,2] CII

7-31: [10,11,1,2,4,5,7] CII

8-28: [2,3,5,6,8,9,11,0] CII

6-223: [10,0,1,3,4,6] CII

Handwritten musical notation on four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The notation includes various notes, accidentals (sharps, flats, naturals), and a circled note on the first staff. Large hand-drawn circles group notes across the staves. A vertical line is drawn through the second and third staves. A circled note on the bottom staff is labeled 'cb!' below it. A note on the second staff is labeled '? 4-14'.

cb!

1952

Carter, Etude 6

3/25/95

Handwritten musical notation for the first system of Carter's Etude 6. The system consists of two staves (treble and bass clef). Above the staves, there are several annotations: $5-217: [0,1,3,4,8]$, $4-19$, $3-9: [1,3,8]$, $4-10: [4,6,7,9]$ CII, $4-7: [4,5,8,9]$, $5-19: [8,9,0,2,3]$, $4-9: [10,11,2,3]$, $5-217: [2,3,4,6,10]$ T₂, and $(01)(23)$. The notation includes various notes, rests, and accidentals, with some notes circled or underlined. A note in the bass staff is labeled "complete chromatic".

Handwritten musical notation for the second system. Annotations include $4-10: [4,6,7,9]$ CII, $5-10: [2,3,5,6,8]$ CII, $6-1$, $4-24: [10,0,2,6]$, $6-223$, $8,10,11,12,4$ CI, $5-28: [5,7,0,11,1]$ CI, and $6-223$. A note in the bass staff is circled and labeled "b.c.d. (B.C.D.)".

Handwritten musical notation for the third system. Annotations include $6-222: [8,10,11,12,4]$ CI, $3-9: [2,5,10]$ n.8, $4-7: [4,5,8,9]$ mm. 4-5, $4-0#$, and $3-9$. A green box contains the text "See numerical chart". A note in the bass staff is circled and labeled "p.m.". Another note is labeled "complete 7-21".

Handwritten musical notation for the fourth system. Annotations include $(4-7)(4,5,8,9)$, $4-10$, $4-10$, $3-9$, $5-217$, $7-31: [0,2,3,5,6,8,9]$ CII, and $5-217: [10,11,12,6]$ T₁₀. A note in the bass staff is circled and labeled "Bn#".

Handwritten musical notation for the fifth system. Annotations include $3-9$, $7-31: [0,2,3,5,6,8,9]$ CII, and $5-217: [10,11,12,6]$ T₁₀. A note in the bass staff is circled and labeled "4-19".

Handwritten musical notation for the sixth system. Annotations include $3-9$, $4-3$, $4-14$, $4-19$, and $4-19$. A note in the bass staff is circled and labeled "4-19".

Handwritten musical notation for the seventh system. Annotations include $4-7: [4,5,8,9]$, $4-3: [2,5,6,8,9]$, $4-3: [4,5,8,9]$, CI , and CII . A note in the bass staff is circled and labeled "4-19".

⊕ Schoenberg, "Furten" - also prominent 3-9 (T₄)

"Just One Of Those Things" Bars 1-16

Handwritten notes in a vertical oval:

5 4 9 8 5 4

4-7

2 6 11 7 9 11 10 1

2 6 3

T₂

4	0	1	8	3
6	2	3	10	5
1	6	10	3	5

(01) (23)

1 2 3 4 5 6 7 9 10 11

7 11 10

7 10 11

2 3 4 5 9 10

0 1 2 3 2 0

2 3 4 5 9 10

0 1 2 3 6 8

5 1 3 4 6

7 8 10 11 3

2 3 4 5 7 9 10 11 0

19

Handwritten notes and diagrams:

- 4-7: [10, 11, 2, 3]
- 4-7: [4, 5, 8, 9]
- 3-9
- 4-3
- 5 4 4 3 11 11
- 8 9 2 10 8 8
- 5 9 0 0

4-7: [10, 2, 3, 5] (6)

4-7: [8, 10, 11, 3] (7)

~~4-7: [5, 10, 11, 3]~~

5 8 11 0

0 3 4 6 7

0 1 3 4

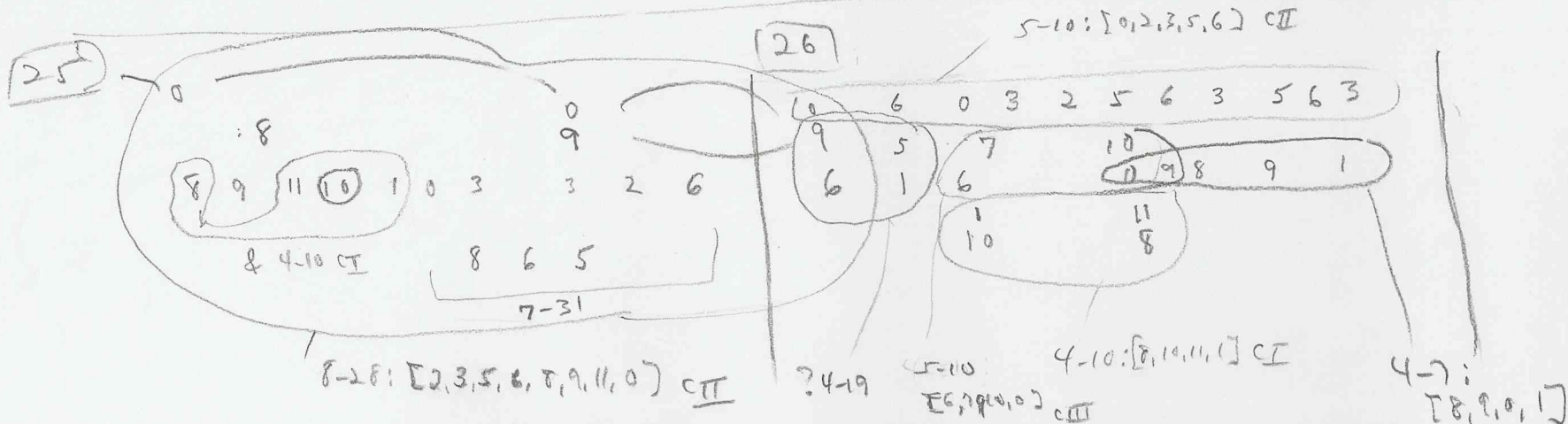
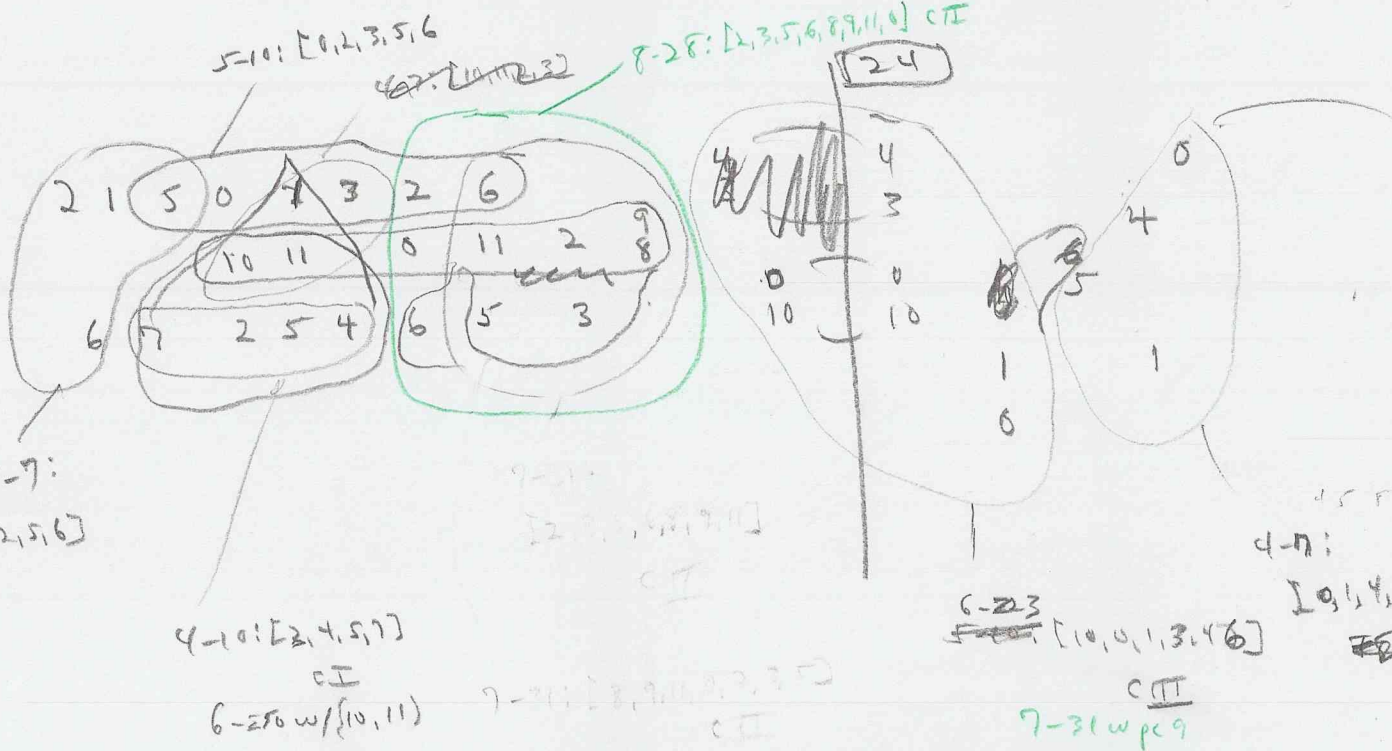
2 4 9

3 5 10

1 2 4 5 7 8 10 11
 2 3 5 6 8 9 11 0
 3 4 6 7 9 10 0 1

2 1 5 0 1 2 2 6 2 3 8 4 0
 6 7 3 10 4 1 1 1 1 10 2 4
 5 4 6 5 3 10 0 5 4

bar. 23:

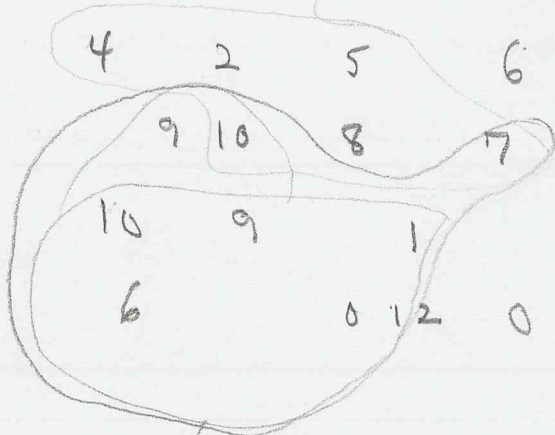


Cards

Introducing CI & CI

27

6-223: [2,4,5,7,8,10] CI



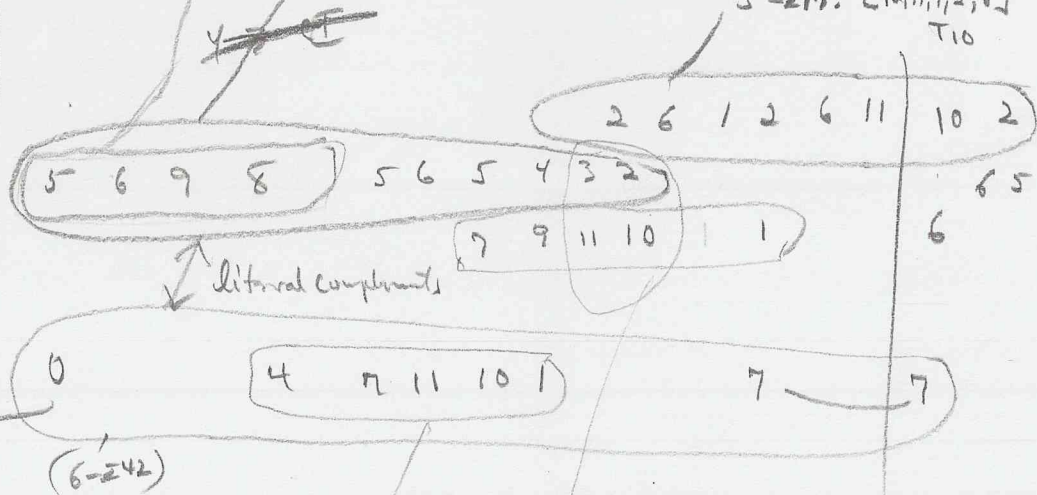
~~5-46: [6,9,10,1]~~

6-213: [6,7,9,10,0,1] CI

28

$v_2(4-7)$

6-213: [2,3,5,6,8,9] CI



5-217: [10,11,12,6] T10

literal complements

(6-242)

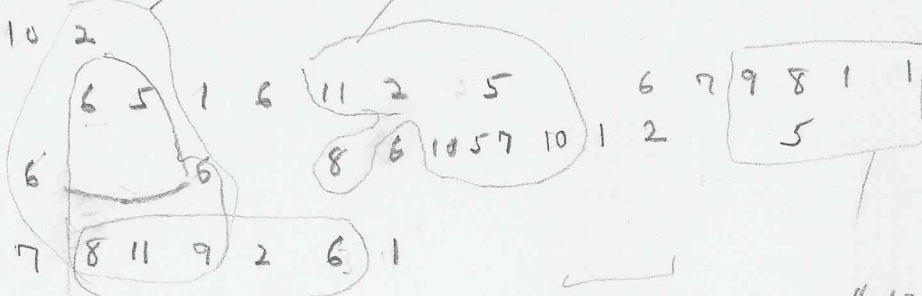
5-31: [10,11,14,7] CI

4-12: [7,9,10,1] CI
marks 14-15!

29

6-223 CI

6-27



4-19

4-19

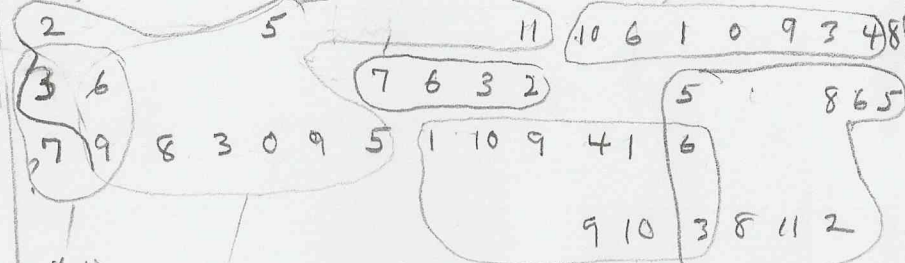
5-10: [5,6,8,9,11]

5-25 CI

30

4-7: [2,3,6,7]

7-31: [9,10,11,4,6]



4-12 CI

8-28: [2,3,5,6,8,9,10] CI

6-25: [9,10,11,3,4,6] CI

39 beat 2

40

CIII (5-20?)

7-31: [8,10,11,1,2,4,5] CII (last page?)

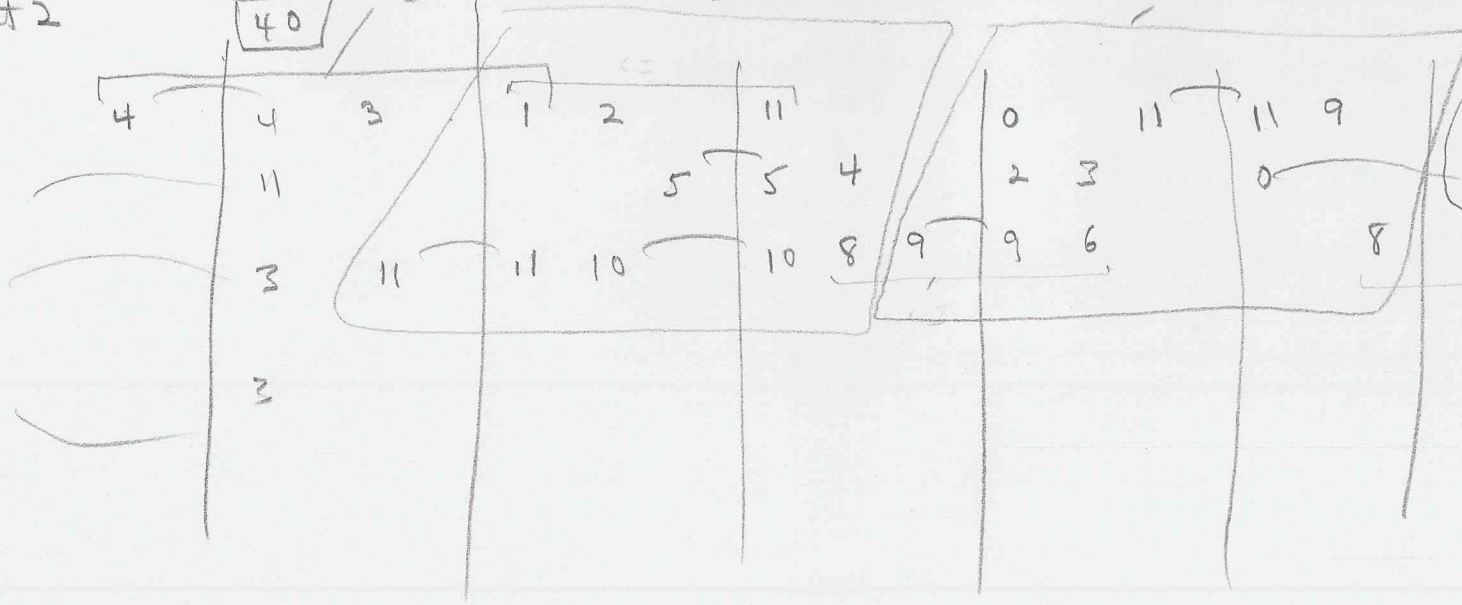
7-31: [6,8,9,11,0,2,3] CII (last page?)

[10-2] → 2

[7-5] → 11

not good → 3

3

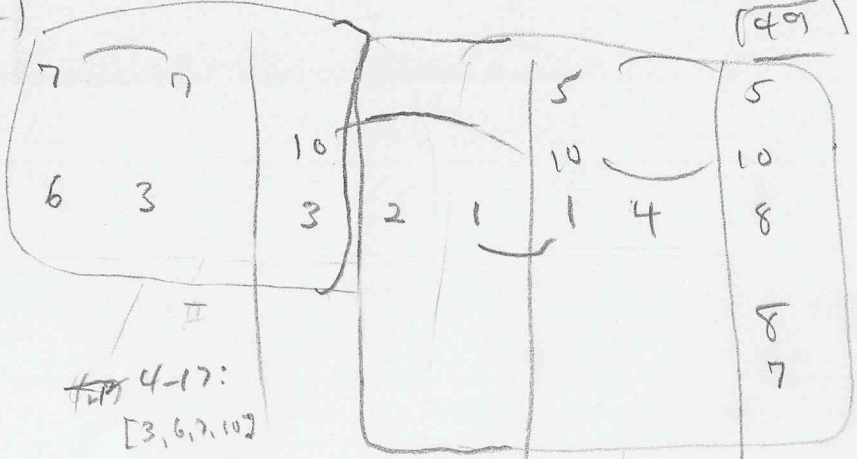


↑
3-2
CII

4-23!
 3-9 2x
 above in
 final board

46

49



4-17:
 [3,6,7,10]
 CIII

5-22:
 [3,6,7,10,0]

7-31: [4,5,7,8,10,12] CII
 last page